

70
American Research Center In Egypt, Inc.

NEWSLETTER



1430 Massachusetts Avenue
Cambridge, Mass. 02138
United States of America

No. 2 Kasr el Dubbara
Garden City, Cairo
United Arab Republic

A BEQUEST

The death at an advanced age of Edward Waldo Forbes, a founder of the Center and its first President, was noted in the last issue of the Newsletter. Members will be touched to learn that Mr. Forbes, long a generous contributor to the Center and a life member, has remembered our organization in his will with a gift of Five thousand dollars.

COLLÈGE DE FRANCE
Cabinet d'Egyptologie
Inventaire B 10.495.5.....



AMERICAN RESEARCH CENTER IN EGYPT, INC.

1430 Massachusetts Avenue

Cambridge, Massachusetts 02138

NEWSLETTER NUMBER SEVENTY

JULY 1969

EXCAVATIONS AT HIERAKONPOLIS, 1969

By Kent Weeks

Lying some thirty kilometers north of Edfu on the West Bank of the Nile, the site of Hierakonpolis has been known as a major center of early Egyptian culture since before the turn of the century. In 1900 Quibell and Green proved the importance of the site when they found such well known pieces as the Narmer Palette, the copper statues of Pepi II, and an Early Dynastic temple. This year, the expedition of the American Museum of Natural History, N.Y., under the auspices of the American Research Center in Egypt, again confirmed the singular importance of Hierakonpolis and demonstrated the exciting potential of the site.

Directed by Dr. Walter A. Fairservis, Jr., the expedition worked in the field from late January to late March, 1969, and consisted of the following staff members: Prof. John Wilson, Egyptologist and Consultant; Kent R. Weeks, assistant director; Prof. Klaus Baer, Egyptologist and epigrapher; Dr. Winifred Lambrecht, ethnologist and photographer; S.P. Jain, architect; Susan H. Weeks, artist; Clare Sampson, artist; Michael Hoffman, prehistorian and archaeologist; Jan Johnson, archaeologist. We were most ably assisted by our Inspector of the Service des Antiquites, Mr. Abdel Fattah Fayyed.

The site of Hierakonpolis divides itself both culturally and geographically into a series of areas.

1. "Kom el Ahmar". This extensive mound rising from the heavily-irrigated cultivation near the desert edge, the site of Quibell and Green's work some sixty years ago, was identified

SEARCHED
INDEXED
COPIED
FILED
SEARCHED
INDEXED
COPIED
FILED

by them as a large town site and temple complex inhabited from Early Dynastic through Ptolemaic times. This season's work on the Kom was specifically planned to provide a stratigraphic cross-section of the mound from which some idea of the succession of occupation levels and the horizontal distribution of structures might be obtained. To this end a series of 10 x 10 m. squares were laid out along a line from the gate of the town wall to the northwest corner of the XVIIIth Dynasty temple. The results of this excavation were most encouraging. The discovery of a lintel, reused in a Ptolemaic house within the temple wall, offers evidence that Quibell's hypothesis, which assigned the temple to the reign of Thutmosis III, was correct. A series of temple magazines lying immediately northwest of the archaic revetment were uncovered, many of them apparently reused as domestic structures during the Ptolemaic period. It is hoped that next season's work will allow us to continue work in this area, tracing the extent of these magazines and examining the materials lying beneath them. It was near this part of the site that Quibell's most famous discoveries came and our unearthing of two small caches of New Kingdom votive stelae and painted pottery suggests that additional materials, of considerable value for dating purposes, will be found. Of interest, too, was the stratigraphic situation immediately north of the temple wall. Here, strata to be dated to the New Kingdom lay immediately above remains of the Protodynastic with no intervening periods represented. It is possible that this area served throughout the first eighteen dynasties as a large open courtyard, or that for some reason, perhaps its sacred character, no later buildings were erected at this spot.

Continuing to the north, an extensive series of Old Kingdom houses and manufactories were found lying below rather disturbed remains of later periods. Although containing few artifacts, the remains from this area are of great interest since they will enable us to trace the nature and growth of an Old Kingdom town site (our knowledge of domestic life during this period is extremely sparse) and, by means of soil analyses and studies of the organic remains, to reconstruct something of the dietary patterns and economic structure of the settlement. A series of fired brick and charcoal deposits, suggesting kilns, was found, together with quantities of copper and copper slag. They indicate that copper smelting was practised here during the Old Kingdom, an especially interesting observation because of the famous Pepi II statues of copper found by Quibell in the nearby temple deposits.

About halfway between the town wall and the temple,

beneath strata of the Old Kingdom, a large niched facade was found, probably to be identified as a palace gateway. The complex design of this niched facade, its large size, the stratum in which it lay, and the associated artifacts (including three Early Dynastic cylinder seal and document seal impressions) require that it be dated to the early part of the First Dynasty and that it be termed a palace rather than a tomb, temple, or town wall. It represents the first large secular building yet found in Egypt, the first secular example of the palace facade, and the only palace known prior to the XVIIIth Dynasty. A major goal of next season's work will be to trace the walls of this structure (which already extend over thirty meters north to south) and to identify its interior plan. Fortunately, a large part of the wall was remarkable well preserved, the walls standing to a height of over fourteen courses with traces of mud and perhaps gypsum plaster over them, and traces of a flagstone floor still *in situ*. The foundations of these walls lay over a meter below the surface, however, and the presence of groundwater, very high in this area because of the extensive system of irrigation canals around the Kom, makes it imperative that this work be given priority before rising water levels make it impossible. The work is already difficult enough -- locating wet mud bricks in wet mud is a good test of any archaeologist's skill.

The next season of work on the Kom, then, will attempt to define the extent and design of the Early Dynastic palace, the nature and architectural history of the XVIIIth Dynasty temple, and the plan of the Old Kingdom and Early Dynastic town sites. Specialists from various disciplines such as zoology, botany, and geology will be brought out for brief periods to examine the important organic and geological remains in this area, for it is from such material that we shall be able to reconstruct not only house plans but the way of life of the inhabitants.

2. The "Fort". While no excavations were conducted on the so-called "Fort" of Khasekhemwy this year, an examination of the structure revealed some interesting architectural features. Of primary importance was the discovery that the building had not been built at one time or followed one plan. In the southwest corner of the outer wall there was clear evidence that the plan of the building had been changed and the structure enlarged during its construction. We intend to devote some time next season to a more complete examination of the construction and stratigraphy of the structure. While there seems little doubt that the "Fort" was constructed during the Second Dynasty reign of Khasekhemwy, it seems more likely that it was built, not for any secular or defensive purpose, but as a part of the funerary complex of that king; it is at least functionally similar to the so-called "Forts" of Abydos which are now known to be of a funerary nature.

3. The Rock-cut Tombs. On two large hills ca. 1-3 kms. beyond the cultivation are a series of small provincial tombs of the Old, Middle, and New Kingdoms. This year, Professor Baer and Mrs. Weeks undertook the recording of one of these, the tomb of Hor-em-kha-ef, and the final drawings of the paintings are now being prepared. It is essential that the work here continue, since all the tombs which contain decoration are deteriorating at a rapid rate. The paintings are extremely difficult to read even now, and further years of weathering will markedly reduce chances for their complete recording. These tombs offer an excellent opportunity to see the development of technique and style in a provincial setting, and the discovery this year that the artist of Hor-em-kha-ef's tomb is the same man who painted several tombs at Elkab is important not only for the history of art in this region but for the chronology of the Hierakonpolite Nome.

4. The Predynastic Cemetery, in which Quibell found the famous "Painted Tomb", was surveyed this season and surface collections were begun. Although it has generally been thought that this extensive site is a cemetery of generally Amratian and Gerzean date, we are becoming more inclined to view it as an extensive Gerzean settlement. The establishment of a grid system over the site next year and a series of test excavations then and in years to come should cast further light upon this most important point.

5. The Prehistoric Localities. Dr. Fairervis and Mr. Hoffman undertook an extensive survey of the desert and wadi systems in the Hierakonpolis concession, a survey which revealed nearly thirty localities containing material from the Palaeolithic through the Neolithic and Protodynastic periods.

The materials from these localities are now being analyzed and a preliminary report will be forthcoming in the near future.

Hierakonpolis is one of the most important sites in Egypt and, as this season's work has shown, one of the most promising. Our knowledge of protodynastic and early dynastic Egypt, and of the transition between the two, is still very slender, and the extensive remains of secular buildings at the site will provide much data to enlarge our view of this most crucial time. In terms of methodology, too, we think some important contributions will be made, for excavations at Hierakonpolis represent almost the only time that the sciences now contributing so much to archaeology have been brought to bear upon the remains of Egyptian culture and society.

THE IMAGE OF THE WORD, OR ICONOGRAPHY OF ISLAM

by Erica Dodd

(The following was the first of two lectures delivered at the Center for Arabic Studies of the American University in Cairo on April 21 by Dr. Dodd, former ARCE Fellow and currently Assistant Professor of Cultural Studies at the American University of Beirut. Several illustrative examples to substantiate certain theories have had to be omitted because of space limitations. A series of slides of Islamic movements in Cairo shown at the end of the lecture illustrated the similar methods by which both Christian and Islamic art solved certain artistic problems of symbolism.)

Art historians greatly neglect the contribution of Islam to the general current of art history. I would like this afternoon to explore and try to correct two of the most basic misunderstandings of the West. The first, which is expressed by Ernst Kühnel, among others, is that Islamic art is a "purely decorative" art which, in comparison with other religious arts, carries no profound religious significance. The second misunderstanding, which is almost universal, is that Islamic art lies outside the general current of art history, a side-stream, as it were, that had little noticeable effect on developments in other parts of the world. Both these attitudes are unfounded. In the first place, Islamic art grew out of the same artistic currents as did Christian art of both East and West and, like them, developed a coherent artistic vocabulary that expressed deep religious feeling. In the second place, there was a significant impact of Islamic style and techniques on the art of Medieval Europe without which the history of Western art could not have developed in the way that it did.

The first of these attitudes is the subject of our talk this afternoon.

The opinion that considers Islamic art to be "purely decorative", without meaningful religious content, is closely connected with Western misconceptions about the prohibition of images in Islam. Familiar with the vast and complicated system of iconography developed in West and East Christian art, the Western art historian is at a loss to find religious significance either in the architectural construction of the mosque, or in the geometric, abstract and seemingly unrelated designs that decorate the forms. I would like to suggest to you today that in its finest development, the Islamic style expresses as no other art could the most fundamental religious tenets of Islam and that it does this in complete harmony and consistency, in all its parts, from the most lowly domestic

objects to the finest religious representation, from the basic supports of architecture to the smallest detail of its decoration.

To understand the vocabulary of Islamic art it is necessary to reexamine the heart of the Islamic style, and this lies fundamentally in a basic religious premise: that God does not have human form. The prohibition against images has puzzled all art historians and there has been a great deal written about how and why this prohibition came about. Familiar with the classical tradition, art historians tend to regard the absence of the image as a source of poverty in Islamic style, much as it has been a noted source of poverty in the development of a Jewish artistic style. Western scholars universally maintain that the absence of the image is due to one or a combination of the following three factors: (a) that early Islamic art was influenced by a tradition for non-representational art long practised in the East; (b) that primitive Islam associated the image with magical qualities, and therefore the image was taboo; (c) that early Islamic art was influenced by Jews who had been converted to Islam. Each of these three explanations appears to me to be unfounded as they are presently presented, and all of them cast Islamic art in a false light.

The first point is easily dispensed with. This is the attitude most recently expressed by Dr. Grube in his survey of Islamic art, namely that Islamic art was influenced by a tradition of non-representation in the East. On the contrary, it is an elementary fact that non-representational art was never favored in the East, except by the Jews, prior to Islam. It is true that in Persia and Mesopotamia artistic style was disposed to be two-dimensional, and patterned, or linear, rather than three-dimensional and naturalistic. But this two-dimensional, patterned style of the East was always representational, filled with a rich and precise repertoire of human and animal form. The gods of Mesopotamia or Persia were represented either in human form, or as humans with animal attributes. This tradition would never in itself have led to the abolition of images.

The second point, that Islam associated the image with magical qualities, is a little more controversial and needs to be approached more carefully. The idea that primitive magical properties were attached to an image seems to have originated with A.J. Wensinck, in 1925, and to have been further supported by a number of scholars. This belief does not seem to be properly founded. Its supporters all cite as evidence the fact that many Arabs from primitive areas today dislike having their picture taken for fear of incurring the Evil Eye, or because such a process is regarded as a taking away of part of their own person. But all primitive societies hold this belief, and all but Islam have gone on to develop a rich representational

repertoire. The patrons of early Islamic art, moreover, were far from being primitive. Such a theory cannot be supported by examples taken from the remote countryside today. Professor Oleg Grabar recognized the weakness of this argument, and so he cited as contemporary proof of this practise at the time of the conquest, a story told by Eutychius. Since it is the only contemporary evidence cited in support of this theory it is worth considering in detail:

"At the time of the Conquest, we are told, the Arab forces under Abu-'Ubaydah signed an armistice for one year with the Christians of Qinnasrin, whereby a frontier would be established between Christian and Muslim possessions, in order to allow those Christians who so desired to leave Syria and follow Heraclius into Anatolia. The frontier was defined by a pillar or column beyond which the Muslims were not to go. On this column the Christians painted a portrait of Heraclius seated in majesty with the agreement of Abu-'Ubaydah. But one day, while practicing horsemanship, a certain Arab accidentally planted the point of his spear in the eye of the image and put its eye out. The chief of the Christians immediately came accusing the Muslims of betraying the truce. When asked by Abu-'Ubaydah what he would like in return, he said 'We will not be satisfied until the eyes of your own king are put out'. Abu-'Ubaydah suggested having his own image mutilated, but to no avail, since the Christians insisted on having a likeness of the Muslim's great king (malikukum al-akbar). Finally Abu-'Ubaydah agreed. The Christians made an image of Umar, whose eye was then put out by one of his men. The batriq said 'You have treated us equitably.'"

As Professor Grabar points out, the important point here is not whether the event took place; the essential point of this account is "in showing...the significance of a work of art as a magic symbol of state and sovereignty through the actual identification of emperor and image". I cannot agree with the interpretation of this story by Professor Grabar. People at all times and in all places have associated symbolic qualities with an image, whether a portrait or only a symbol like the national flag.

In the story about Abu-'Ubaydah, the abuse of the portrait of the Christian Emperor had to be matched by similar abuse to the portrait of the Arab leader, before the mob would be pacified. But what is even more important, Professor Grabar does not seem to have noticed that it was the primitive Christians, not Abu-'Ubaydah, who demanded primitive retribution in the form of an eye for an eye. It was the Christians, in other words, not the Arabs who associated magical powers with the portrait of the Emperor.

We must admit that the story of Eutychius does not support the contention that it was the Arabs who attributed magical properties to the image. On the contrary, the Arabs who conquered the great Hellenistic centers of Alexandria, Damascus, Antioch and Jerusalem admired the works of art there and had them copied in their own palaces. Far from attributing to them magical powers, inherent in their own culture, the Arabs did what every young and fresh conquering civilization had done before them for 4000 years or more - they took over and developed the existing artistic and cultural patterns that they found there and gradually transformed these patterns to express their own particular creed.

The third reason generally given to explain the abolition of the image in Islam is the influence of the Jewish tradition regarding the image. This theory is a good deal more complicated and requires a more careful analysis. There may be some truth in this approach, but if so it must lie within the general historical context by means of which both Christians and Moslems were inheritors of a Jewish tradition. The Law of Moses firmly commands the Jews "Thou shalt not make unto thee a graven image, nor any likeness of anything that is in heaven above, or that is in the earth beneath, or that is in the water under the earth; thou shalt not bow down thyself unto them nor serve them" (Exodus 20:4-5). Both Christians and Moslems adopted much of the Law of Moses, but it is a significant fact that this particular commandment was omitted from both the New Testament and the Koran. This fact does not of itself explain why Christians ignored the commandment and developed an image for their God, whereas Islam apparently honored it. What is more, the Jewish attitude toward the image was a negative one, prompted by hatred for contemporary pagan practises. This had an inhibiting effect upon their art style. If this Jewish tradition was responsible for the abolition of images in Islam, then Islam would also have taken over Jewish art forms. But there is little evidence for this, and, given the poverty of Jewish art, it could hardly have been responsible for the rich, long and distinctive Islamic artistic tradition. It is not on the negative abolition of the image that Islam founded an artistic style. Rather, it was on the substitution of another image for the animal or human images of primitive religion. By means of this substitution, Islam avoided the pitfalls that crippled the Jewish artist and on this substitution she was able to develop a rational and integrated artistic style. This last point has been so mis-examined at greater length.

In the first place, the problem of the image was not a new one to Christians, Moslems or Jews. It was a problem that had plagued classical thinkers as early as the seventh century B.C. Actually, Christians, Moslems and Jews maintain that God made man in His own image. There were from the

beginning, however, different possible interpretations of this belief. For many centuries God had been represented in ancient civilizations in the form of man - that is to say that the gods of ancient civilizations were anthropomorphic. But the classical pagans were themselves the first to recognize that anthropomorphic representation presented all kinds of logical problems. The Greek philosopher Xenophanes pointed out that it was not reasonable to portray gods in the physical form of man because, in his own words - "...if oxen (and horses) and lions had hands, or could draw with hands and create works of art like those made by men, horses would draw pictures of gods like horses, and oxen would draw gods like oxen and they would make the bodies of their gods in accordance with the form that each species itself possesses... Aethiopians have gods with snub noses and black hair. Thracians have gods with grey eyes and red hair". Later, classical philosophers pursued this line of thought to the conception of a single God who became equated with the Mind, rather than with the physical shape of man - or with the classical Logos, meaning Reason. Thus it was only the intellectual capacity of man, his reason - the Logos - that resembled the Divine, not the body. You remember that the association of the Logos with the Divine was eventually carried into Christian theology also, the Logos here being translated as the Word: "In the beginning was the Word, and the Word was with God, and the Word was God" (John, 1:1). The identification of God with Reason or the Word called into question how to represent, artistically, the presence of God, or the Logos, without drawing Him in human shape.

For classical pagans there were also other problems: for example, men came to adore the statues of their gods as much as they adored the idea of God. They came to associate the statues with the God, and this multiplied the plurality of gods, creating great confusion as to which was the right one. There is a great deal of classical literature on this problem and, eventually, Stoic philosophers firmly rejected the representation of God altogether, deeming such representation unfit for the dignity of human reason. We are still six or seven hundred years before the advent of the Prophet Muhammed.

By the first century A.D., most pagans had come to terms with traditional forms of popular devotion and the gods - or the gods in human shape - the whole quarreling family on Mt. Olympus - lived on in a fashion. Meanwhile the Jews had developed the opposing idea, to which we have already referred.

For a long time - for eight centuries to be precise - early Christians who fell heir to Jewish thought in a pagan world remained concerned and divided about this problem. Many Christians believed, like the Jew and like the sophisticated pagan, that it was presumptuous to represent God in

the form of man - for who was to claim that he knew what God looked like? Some of the Church fathers were particularly vehement in their objections to images. Justin Martyr (The Apology), Clemens of Alexandria (Baynes and Koch), Origen (Contra Cels, 1, 5; 3, 15), Eusebius and Epiphanius (Banes) and even St. Augustine all vigorously opposed any form of representing God or Christ. On the other hand, the fact that in early Christian art indicates that the pagan tradition was not easily discarded. The matter finally came to a head when the Emperor Leo III, in 726, pronounced an edict that commanded the unconditional prohibition of images. The controversy that arose over this edict raged for 120 years, during which time all images were actually destroyed in most of the Eastern churches.

In the West, the clergy and the people stubbornly refused to comply with the Emperor's order. The conflict became so serious that it led to a virtual split between the Eastern and the Western churches, a split which was never entirely resolved. Finally, the Empress Theodora, in 843, succeeded in restoring the image to the Eastern Church. Even so, the disagreement between East and West left scars which eventually resulted in their permanent separation. In the Christian Church, the problem of the image had thus assumed most serious proportions.

Icons were eventually restored in the Christian Church on the basis of two arguments: 1) The first one is pure sophistry: it was argued that the New Testament replaced the Old Testament, and that Christians needed no longer to be afraid - as the Jews had been - of resembling their pagan neighbors in the worship of the human image; 2) Secondly, and more important: images were urgently needed to convey the message of Christianity to the illiterate. Here Christians relied on a rational argument that makes much more sense; after all, it was argued, God did send his Only Begotten Son down to earth in the form of a man. Therefore, it was not unreasonable nor blasphemous to portray Father and Son in human form. Once images were again sanctioned, Christian art went on to develop a magnificent repertoire of Church iconography. Meanwhile, however, it is significant that the moment of crisis in the Christian church occurred precisely at the same time as it occurred for Islam. But for Islam, the solution was necessarily a different one.

Like the Christian attitude, the Moslem attitude toward the image is best understood in the light of religious doctrine. Unlike the Old Testament, and like the New Testament, the Koran itself contains no prohibitions against figural representation. Indeed, as in the case of Early Christian art, enough figural representation has survived from the earliest centuries of Islam to indicate that the question was not at first clearly defined. Indeed, after his triumphal entry into

Mecca, the Prophet Muhammed went inside the Ka'bah, put his hand over a picture of Mary with Jesus seated on her lap, which was painted on a pillar, and said, "Rub out all the pictures except these under my hands...." The first specific injunctions against the making of images are contained in the Hadith, and these Hadith were written down only in the ninth century. Other outside but contemporary sources suggest that Moslem opinion hardened in this direction toward the end of the eighth century, or precisely during the period of Christian iconoclasm.

It is a revealing coincidence that John of Damascus was fighting urgently for the restoration of images in the Christian church at the same time that the problem became significant for Islam. John of Damascus was a Syrian, a member of an old Damascus family, which played an important part in the state administration under Abd-el-Malik and even earlier. His active life in Damascus is placed roughly between 700 and 750 A.D. - so that he was a contemporary of the Omayyads, during the period when images were forbidden by the Christian Church. It was he, John of Damascus, who linked the question of icons with the doctrine of salvation (i.e., that God sent his Only Begotten Son in the form of a man for the salvation of mankind) and thereby provided rational grounds for the restoration of images. Now Islam obviously did not have this kind of doctrine.

Instead, the Islamic solution to the problem of images was based on a doctrine as fundamental to Islam as the Trinity was to Christianity. Essentially, this was the substitution of the Koran for the Divinity of Christ. As you know, the most important element of Islamic teaching involved not, as in Christianity, the telling of the story of Christ and imitation of the life of Christ, but rather the precise learning of the word of God, the Holy Koran. For the Moslem the Prophet is only the conveyor of a message. The Koran is actually the faithful reproduction of the original scripture in heaven, the actual words of the Book of Heaven which were communicated at different times to the Prophet Muhammed. The written or the recited Koran is thus identical in being and in reality with the uncreated and eternal word of God. So it was that the earliest and most fundamental of Islamic beliefs offered a reasonable alternative to the ancient problem of images. If God did not reveal Himself or His image to the Prophet, he had nevertheless revealed the faithful picture of His word. This word, the Holy Koran, offered a logical substitute for the human figure that traditionally was used to symbolize divinity in both pagan and Christian religions.

Thus, although Islam is frequently regarded as an influential factor in the iconoclast controversy, there is no real evidence to support this assumption. The greatest

of Byzantine historians, George Ostrogorsky, suggests that Leo III had semitic ancestry and that this might have caused him to abolish images in the Christian church. We should remember, however, that John of Damascus was an Arab, and that he was instrumental in restoring them. What evidence we have suggests, rather, that there were rational objections to the image long before the rise of Islam; that Islam inherited the problem of the image in its entirety, along with other traditions belonging to the Peoples of the Book - Christianity and Islam made up their minds about the matter at approximately the same time, and on similar rational, theological grounds. In one case God was symbolized by the human form, because that was Christian doctrine. In the other, the presence of God was indicated by the image of the word, because this was Islamic doctrine. We have just said that the problem of the image was one of deep Classical, Christian and Jewish significance, not the result of primitive bedouin superstition. So the substitution of the Koranic Sura for the human form, must once have carried with it all the intellectual, philosophical and religious implications of the Classical and Christian Logos.

Thus, on the grounds of the sanctity of the Word, Islamic artistic style was built. It evolved gradually, and it was some time before a coherent and synthetic system was developed. All religious art expresses spiritual, rather than physical values, and it must, therefore, depend on symbols and abstraction to convey its message. The art of Islam is no exception. Like the religious art of the Christian Church, Islamic art portrayed visually the relationship between man and God. In this respect both East and West followed the same general lines although the symbols they used were different.

Christian and Islamic art resemble each other, for example, in three basic ways:

1) God's House, or the place of religious worship, was for both East and West the focus of the entire community. Both church and mosque were decorated with appropriate religious symbols to express the abstract ideas of their religion. The church was adorned with Biblical personages, represented not naturalistically but in symbolical and figurative fashion. The mosque was decorated with the words of the Koran, also symbolically represented.

2) In the church, religious decoration was severely abstracted, in order to remove as far as possible all reminders of the physical and sinful world. In the West this decoration was confined for the most part to the exterior of the church. In East Christianity, the symbols

were controlled by rigid rules laid down by the church fathers. The mosque, on the other hand, was decorated richly both inside and outside, but living forms were altogether left out or disguised.

3) Finally, for both Christians and Moslems, the farther away one was from God's place and religious sanctions, the easier it was to relax this system. Neither Islamic art nor Christian art was ever entirely divorced from nature, or from the representation of human beings. In times and in places where religious sanctions were light, more figural representation occurred than at other times, in other places.

CONTINUATION OF AN EPIGRAPHIC & ARCHITECTURAL SURVEY, LUXOR
THE ORIENTAL INSTITUTE, UNIVERSITY OF CHICAGO

OCTOBER 15, 1968 - APRIL 15, 1969

by Charles Francis Nims

In the season of 1968-69 the Epigraphic Survey continued its work of documentation of certain ancient monuments in the Luxor area which are in its concession. The season begins each autumn on 15 October and closes each spring on 15 April. Salaried staff members continue their work in their home countries during the summer months.

A brief review of the methods of recording may be desirable.

The process starts with photographs of scenes and inscriptions to be drawn, carefully taken so as to ensure parallelism of the negative with the wall. Where round surfaces such as columns are to be copied, tracings are first made and these are photographed. Enlargements are made from the negative on double weight matt paper, the maximum size convenient for handling being 20 x 24 inches. Where areas require larger drawings, enlargements to the same scale are made so that they can be joined for publication if this seems desirable.

The staff artists take the enlargements and at the wall carefully outline in pencil not only reliefs but also put in paint lines which rarely show on photographs. Areas of accidental or deliberate damage to the reliefs are also shown. In the

studio the pencil lines are gone over with waterproof black ink, and the areas of damage shaded. When the inking has been completed, the photographic image is chemically bleached, leaving only the drawing, black lines on a white background.

From this drawing positive blue prints are made. One copy is cut into small pieces which are pasted on legal size sheets. An Egyptologist takes the sheets to the wall and carefully checks each line with the relief, indicating the corrections which should be made. Because of his previous training he can find traces of the sculptor's work in damaged areas, which were not apparent to the artist, and make certain that the drawing is truly a facsimile. After this collation is finished it is handed to a second Egyptologist for an equally careful check. Thus three experts, the artist and two Egyptologists, having cooperated in making the facsimile, the degree of human error is reduced to a minimum.

Such a discipline requires personnel who learn the specific requirement of their job as they continue to work on the expedition. It takes three to five years for a staff member to attain full proficiency.

The Egyptologists study the drawings and sometimes ask the artist to make a restoration in broken line to distinguish it from the solid line showing the preserved relief, indicating the results of their studies and/or the indications of earlier copies, if such exist, when such restoration will add to the usefulness of the facsimile. Each drawing has on it a meter scale, and usually the lines of inscription are numbered to help in identifying them. The finished drawings are published in folio volumes by the University of Chicago Press.

It was originally the intent of the Oriental Institute to publish translations and commentary for all texts soon after the publication of a volume of drawings. Only the translations of Medinet Habu I and II appeared. It is now the intention of the expedition to publish translations and commentary simultaneously with drawings. This has slightly prolonged the editorial work on Medinet Habu VIII, The Eastern High Gate. All the manuscript is now in Chicago and publication can be expected within the coming year.

This volume concludes the documentation of the inscriptions and reliefs of the buildings of Ramses III at Medinet Habu. Other structures of earlier and later dates at this site are in the concession of the Epigraphic Survey and it is hoped that the work may be resumed there at a future date.

It seemed better to finish work begun on other monuments before undertaking fresh enterprises. The documentation of

the Tomb of Kheruef in the Theban Necropolis is completed, with all drawings and photographs made and ready for the editor, except for the arrangement. Preliminary translations of the texts are in hand, and a dictionary of all words has been compiled. In the summer of 1969 the editorial work will be pushed forward, though it probably will prove impossible to hand the complete manuscript to the editor by the end of the summer.

With all other outstanding projects completed, attention is now being concentrated on the Temple of Khonsu at Karnak. The decoration of this structure was begun toward the end of the reign of Ramses III and the interior was completed just after the end of the Twentieth Dynasty, about 60 to 75 years later. The front of the pylon was decorated in the early Twenty-first Dynasty, a period of which the history is still uncertain. Epigraphic discoveries made by the Survey in the first court of the temple make necessary the reconsideration of the history of the High Priests of Amon at the end of the Twentieth Dynasty. It is expected that the complete documentation of the inscriptions of the pylon will make clearer the history of the following period.

The copying of the reliefs of this temple was begun in the 1930's and a considerable body of drawings has been accumulated. Present work is concentrated in the first hypostyle hall and the court before it, decorated by Herihor as High Priest of Amon and as king respectively. With the drawings made previous to this season, about half of the reliefs in these areas have now been copied. The walls have suffered from deliberate defacement of the heads and limbs of figures of deities and king. To discover the few traces of carved lines in these damaged areas is far more difficult than drawing an undamaged relief. Moreover, the execution of the reliefs in the hypostyle hall was careless and the irregularity of the carved lines makes exact copying very difficult.

In the court there is a great elaboration of detail in contrast to the earlier periods of decoration. There is much painted detail which was concealed by the smoke and dirt on the walls. At the end of the season Mr. Abdel Karim Medhat, who recently retired from the Department of Antiquities, spent a month and a half cleaning the walls on the west side of the court. The amount of color still preserved is amazing. But of course the presence of the elaborate details added by the painter increases the time needed to make the records. With all four of our artists concentrating on this task the work should progress steadily.

Relations with the Department of Antiquities and its members continue to be most cordial. Local members of the Department make considerable use of our library on Pharaonic Egypt, one of the most complete in existence. The Department has never failed to give full cooperation when any request for assistance has been made to it.

PENNSYLVANIA - YALE EXPEDITION TO ABYDOS

1969

By David O'Connor

The Expedition was at Abydos this year from 17 February to 12 April, and excavation was carried out through most of this period. Professor W.K. Simpson and I were Co-Directors, Professor Simpson organizing and supervising the drawing and registration of numerous objects and inscriptions while I directed the excavation. Our staff consisted of seven persons, including a conservator, a surveyor and our inspector, Mr. Huwas. As usual, Dr. Mehrez and his colleagues contributed greatly to the success of this season through their kindness and promptness in facilitating our work.

The excavation of the small structure known as "The Portal of Ramses II" (shown by our earlier excavation to be in fact a temple) continued, with most interesting results. The temple itself, except for some badly reduced walls in the front, is almost entirely destroyed, but underneath it was found an extraordinary complex of small, vaulted mud brick chapels, with forecourts and ancillary offering places, of Middle Kingdom date. Several stelae and an offering table were found in situ, and a number of others came from the debris; these stelae effectively established the date of the otherwise almost empty chapels. No tombs were associated with the chapels.

Excavation in the forecourt of the temple revealed, on the local south, a large section of undisturbed, stratified debris under the forecourt floor, and, on the local north, stratified debris which had accumulated after the temple was built, as well as pre-temple remains. This evidence should be of considerable interest after it has been studied in detail.

A small excavation was carried out inside Kom es-Sultan, an area in the northwest corner of the main temple enclosure. This was most informative; well preserved architectural remains, with clearly defined floors and occupation levels, were found running immediately under the main enclosure wall. This wall is built of alternate panels of bricks laid in concave or horizontal courses and is of a type found also at Elkab, Karnak, Dendereh, etc. The date of this type of wall has always been uncertain, and it is hoped that a careful study of the sherd material from our excavation will define the type's date more clearly. A larger trench on the east face of Kom es-Sultan was hampered by great masses of fallen debris, and results were less positive. Excavation of both areas will be resumed in a subsequent season.

The Department of Antiquities has kindly given us permission to publish a prehistoric cemetery excavated to the north of Abydos by our previous inspector, Mr. Abdullah es-Sayid. Our staff this season completed the drawing of the pottery and Mr. es-Sayid is now working on his report, which will of course be published under his name.

A division of the objects and inscriptions registered on the course of the first three seasons of the Expedition was held on 19 April in Cairo.

THE GRAFFITI OF WESTERN THEBES

By Yaroslav Cerny

On March 23 the Centre of Documentation concluded its fourth season at Luxor, devoted to the mapping of the mountains of western Thebes and recording the numerous graffiti scattered over the rocks of that region.

A considerable amount of work on graffiti had been done previously by Spiegelberg and Cerny, but they have still not exhausted the terrain, and the Centre has so far been able to add more than a thousand graffiti hitherto unnoticed. Most of them are hieroglyphic or hieratic of New Kingdom date; Demotic, Greek and Coptic are rarer. The lower cliffs all round the Valley of the Kings and almost the whole of the Western Valley have been explored and their graffiti recorded. As to the contents, most graffiti contain names, titles and filiation of men who visited the place, sometimes the purpose of their presence with a date or prayer; the majority of them are by the workmen and scribes employed in the digging-out of the royal tombs and add further details to the picture of the life of this class of population.

An important part of the Centre's task is finding the graffiti already copied by Spiegelberg. This was largely done by Mr. Hasan el-Ashery, while Mr. Abdel-Aziz Sadik copied the inscriptions first in pencil on coda-trace on the spot and subsequently in ink on paper for publication. Professor Cerny of Oxford was sent as the epigraphist by UNESCO. M. Kurz of the Institut Géographique National in Paris drew plans of the rocks with the exact location of the graffiti.

The group also prepared an archaeological map of the Theban mountains based on a very accurate map which was supplied by the Institut Géographique National on which were entered all features of archaeological interest encountered during the epigraphic work: tombs, huts, hiding and resting places, paths and roads, stairways, etc.

The publication of the graffiti collected and recorded in the first three seasons in the 'Scientific Collection' of the Centre of Documentation is expected to appear this summer.

NUBIAN CEPHALOMETRIC SURVEY

By James Harris, for the University of Michigan, and Khady Ahmed Galil, for Alexandria University

The University of Alexandria-Michigan Team completed in March 1969 their third and most comprehensive study of the Nubian schoolchildren of Ballana I and II. The project this year was especially designed to test the hypothesis of "early dental eruption and late skeletal maturation". Hence, besides the collection of cephalometric X-rays of the head, physical examinations of every child were conducted to determine the onset of puberty and the closure of the ephysis of the long bones.

The members of the expedition included two Egyptian dentists (one orthodontist and one oral surgeon), three Michigan orthodontists, one periodontist, a physician specializing in pediatrics and an X-ray technician. For the first time two girls were included in the project, the first a research assistant in the Department of Orthodontics responsible for data analysis from the Nubian studies, and the second a dental hygienist.

Again this year dental services were offered to all Nubians: thousands of diseased teeth were extracted, teeth were cleaned by the hygienist, toothbrush instructions were given to the teachers of the elementary and primary schools, and 700 toothbrushes were distributed to the children.

The study now includes data on the families of Ballana, including the longitudinal growth of the children in school, and on the ancient Nubian population from Gebel Adda. The some 8000 X-ray cephalograms, dental costs, dental records, family histories, photographs, etc., are under continuous study at the University of Michigan and the most advanced computer techniques of biometrics are being utilized through the IBM 360 computer with analog phase. The first publication will be presented this summer in the Journal of the American Dental Association and the Journal of the American Association of Orthodontists.

Through support from ARCE-NSF grants the research projects on the skeletons from the Giza Pyramids and the Pharaonic

mummies at the Museum continues. This year with the portable Yb 169 source it was possible to gather the first X-rays on the Old Kingdom mummy of "Nefer" at Saqqara, undoubtedly the oldest and most "beautiful" mummy ever found. The work continues with the discovery of the Reisner collection at the Cairo Medical School through the efforts of Kent Weeks and the late Dr. William Smith.

The Alexandria-Michigan team would like to acknowledge that their projects have all evolved from the kind invitation of Dr. Nicholas Millet in 1964 and the continuing support and collaboration of Mr. Kent Weeks.

INTERNATIONAL COLLOQUIUM ON THE HISTORY OF CAIRO

By Daniel Crecelius

The UAR Ministry of Culture was sponsor and gracious host to an International Colloquium on the History of Cairo held in the Egyptian capital from March 27-April 5, 1969, to help celebrate Cairo's 1000th anniversary. Twenty-six European and North American Islamic scholars joined with 27 of their Egyptian colleagues and 10 scholars from other Arab countries to present papers to the colloquium in eight working sessions.

The colloquium was officially opened March 29 in the Conference Hall of the Arab League. President Gamal Abdul Nasser, Dr. Sarwat Okasha, the Minister of Culture, and El Sayed Abdul Khalek Hassuna, the Secretary-General of the Arab League, presented short speeches in opening the symposium. President Nasser also greeted the participants in the colloquium individually.

A reception at the Pyramids with Dr. Okasha as host and a performance of the famous Sound and Light spectacle signalled the start of a series of events. A general tour of Cairo, an excursion to Saqqara, a tour of Mamluk monuments led by Dr. Christel Kessler of AUC and a memorable tour of al-Azhar and the Fatimid north wall led by Professor K.A.C. Creswell, all arranged by the Ministry of Culture, kept the delegates on the move around Cairo and its environs. The Ministry was also host to musical and dramatic performances on many evenings during the colloquium.

Numerous receptions, dinners and lectures competed with one another in the tight schedules which the participants were forced to maintain. The eight working sessions of the

colloquium were held at the Omar Khayyam Hotel, which also acted as the center for the conference. Papers were presented to the colloquium and its visitors under eight topics: Sources for the History of Cairo; The History and Development of al-Azhar; The Intellectual and Religious Background; The Arts in Cairo I and II; Social and Economic Life; and, Cairo between East and West.

The American Research Center was well represented at the colloquium by four members of its Board of Governors (Drs. William Brinner, University of California, Berkeley; Morroe Berger, Princeton; George Scanlon, Oxford; and Gustave von Grunebaum, UCLA) and by one of its grantees (Dr. Daniel Crecelius, California State College, Los Angeles). All but the first mentioned presented papers to the colloquium. Dr. Edward Terrace (Associate Curator, Boston Museum), another ARCE grantee, also participated in the conference by helping to arrange a most impressive exhibition on "Islamic Art in Egypt (969-1517 A.D.)" which was opened at the Hotel Semiramis during the colloquium.

The papers presented to the colloquium and the peregrinations of the participants were followed closely in the communications media. Radio and television programs and press and magazine coverage kept the work of the colloquium before a wide audience. This coverage showed an especial appreciation for the collection, organization and preservation of materials for the history of Cairo.

This most enjoyable gathering of scholars was brought to a successful conclusion at a grand dinner presided over by Dr. Okasha at the Hilton Hotel. The UAR Government, Dr. Okasha, the Ministry of Culture, Dr. Magdi Wahba, the Under-Secretary of State for Foreign Cultural Relations, and his staff which organized and flawlessly directed the many events of the colloquium may rest assured that they have the hearty thanks of all the participants for putting together an ambitious and successful event worthy of the honor due their great capital, for being throughout perfect hosts, and for providing a congenial atmosphere for the calm exchange of ideas among scholars from all parts of the world.

ISLAMIC ART IN EGYPT 969-1517

By Edward Terrace

One of the principal events celebrating the millenary of Cairo was the opening on April 3rd of the exhibition "Islamic Art in Egypt 969-1517". Of more than 300 objects exhibited, 299 came from the collections of the Islamic Museum, with several pieces from the National Library, the Gezira Museum, and the Library of al-Azhar. Several outstanding objects were lent by museums abroad, including the great Cairene carpet of the Boston Museum, illustrated as a color frontispiece in JARCE I (1962).

The exhibition includes nearly every class of object made or used in Egypt from the Fatimid through the Mamluke periods: jewelry, glass, ceramics, textiles, metalwork, stonework, wood, etc. A handsomely printed catalogue (the black and white plates were printed in Rumania and made a gift by the Rumanian Government; the color frontispiece was printed in England and contributed by George Rainbird and Sons, London), with scholarly descriptions and notes prepared by the staff of the Islamic Museum, under the editorship of Mr. Michael Rogers, Lecturer in Islamic Art at the American University in Cairo. Mr. Rogers also prepared the Catalogue of Loan Objects.

The Boston Museum contributed the services of its Exhibits Designer, Mr. Duncan Smith, for the design and layout of the exhibition. Mr. Smith accomplished a rather remarkable transformation: he changed the gilt and mirrored ballrooms of the Semiramis Hotel into exhibition spaces as distinguished as any and without question the finest in Egypt. Using straightforward techniques and elegant but simple designs, Mr. Smith's layout produced an environment in which the richly decorated objects lived individually, while having a coherent relationship with the whole. This is the answer to good museum design: the viewer is aware of the background in reverse proportion to the extent which the background amplifies and puts forward the objects as the sole visual goal. In this, Mr. Smith succeeded splendidly. Miss Louise Mackie of AUC, Mr. Rogers and myself assisted with the installation of the objects.

The exhibition has served several important purposes. In the first instance, it has its independent and greatest value as the first comprehensive and international exhibition devoted exclusively to Egyptian Islamic Art. The show is the first of its kind to be seen and executed in Egypt, employing modern museum methods and techniques. And, in this respect, the exhibition will have a lasting value of signal importance as a model for the training of the UAR's own museum personnel.

The cooperation between the foreign and Egyptian experts showed how much may be gained. A direct result of the present exhibition is the Minister of Culture's authorization for an exhibition of the decorative arts of the ancient Egyptians to be held next year.

NOTES ON ACTIVITIES IN EGYPT

Department of Antiquities

The Department of Antiquities is about to sign two agreements relating to the restoration of historic Islamic landmarks in the UAR. The first agreement, with the Polish Government, provides for the restoration of Islamic public monuments in Cairo as well as for their registration and publication in a volume with texts in Polish, Arabic and English. The second agreement, with the French Government, provides for the restoration of historic Islamic houses in Cairo and Damietta.

A UNESCO team of three experts has visited Cairo twice in the last four months on the invitation of the UAR Government to recommend a better utilization of space in the Egyptian, Islamic, Coptic, Alexandria and Agricultural Museums. A report has been completed containing such recommendations as air-conditioning for the Tutankhamen collection, a selection of individual masterpieces attractively illuminated to replace the crowded gallery of sarcophagi on the second floor of the Cairo Museum, etc. The team is composed of Mr. Rivière, French curator and designer of museums, Mr. Albini, well known Italian architect, and Mr. Thompson, British chemist at the National Gallery in London. The UNESCO report also includes long-range recommendations for the construction of new museums when the funds become available.

Plans are now being made, in collaboration with the French Government, to stage an elaborate theatrical production at Saqqara, to be a permanent tourist attraction. The play, still to be written, will have some such theme as the eternal struggle between Horus and Seth, and the performers will wear elaborate costumes and masks. Lighting, music and other sound effects will provide an interesting background. Experts are now studying the Saqqara complex to decide upon the location best suited for such an undertaking. It will be at least a year before the project can be realized.

Others

The German Institute, in collaboration with the Swiss Institute, has completed its first season excavating the Temple of Khnum on Elephantine Island. Little of interest was found, since most of the four months were spent clearing debris of previous expeditions. The Germans have just started another season at Abu Mina.

The British Exploration Society expedition at Buto this year is led by Miss Dorothy Charlesworth, who is replacing Dr. Seton Williams, who is ill. The expedition began its season in May.

A joint release made on April 30 simultaneously in Washington, D.C., by Dr. Luis W. Alvarez of the Lawrence Radiation Laboratory, University of California, and in Cairo by Dr. F. El Bedeivi, Chairman of the Physics Department, Ein Shams University, announced that the joint UAR-USA Pyramid Project found no evidence of hidden chambers in the Mycerinus Pyramid.

Cultural Programs

The extremely successful colloquium of Islamic scholars to commemorate the millenary of the founding of Cairo was held from March 27 to April 5. Four members of the ARCE Board of Governors and one ARCE Fellow were invited to present papers at the colloquium. An account of the proceedings is recorded elsewhere in this Newsletter.

Arabic Writing Today - The Short Story, an ARCE publication which appeared on the bookstands of Cairo in mid-April, has been very well received by the public.

The Center's Guest Book

Among the first visitors to the Center during March were Mr. and Mrs. William Russell of Ann Arbor, Michigan, friends of the Oriental Institute, who had spent several days at Chicago House. Dr. James Harris of the University of Michigan and his team of nine, including Dr. Galil of Alexandria University, and Dr. Atta of Cairo, picked up their equipment at the Center on their way to Upper Egypt to spend three weeks on the Nubian Cephalometric Survey project. Mr. and Mrs. Philip Miller, friends of the Center from former years, called, as did Mr. Ward Patterson, touring the world on a motorcycle, particularly interested in making rubbings from casts of historical monuments in Egypt. Several of Prof.

Emery's team at Saqqara stopped in at the close of their season. Dr. Sevro Tutundrié of the Faculty of Arts at Belgrade University had heard of the Center and wanted to learn something of our activities. Dr. S.P. Jain, a late arrival from India, passed through Cairo on his way to join the Hierakonpolis expedition. Mr. William R. Boyd, a long-time friend of the Oriental Institute and the ARCE, spent several days in Cairo on his way back from Upper Egypt.

Toward the latter part of March Islamic scholars, invited by the Ministry of Culture to participate in the colloquium held to commemorate the millenary of the founding of Cairo, started to arrive. Among those participating scholars to call at the Center were ARCE Board members Dr. Gustave von Grunebaum, accompanied by his daughter Claudia, Dr. and Mrs. Morroe Berger and Dr. George T. Scanlon.

Other visitors to the Center during March were Mr. John T. Forbes, Deputy Director of the Office of Near Eastern and South Asian Affairs in the Bureau of Cultural Affairs of the Department of State; Miss Ethel Schenk of the Oriental Institute, on a three-week visit to Chicago House; and Dr. William R. Trousdale, archaeologist from the Smithsonian, inspecting archaeological projects in the UAR sponsored by the Institution.

Our April visitors included Mr. Raymond Anderson, the newly arrived correspondent for the New York Times, replacing Mr. Eric Pace, who has been reassigned to Paris; Dr. William Schechter, President of Tarkio College; Dr. Robert Gibrat, President of the Société pour l'Industrie Atomique, and his wife, who had been referred to us because of their interest in Islamic monuments in Cairo; Dr. Mohamed Kassas, collaborating with Dr. Carl George on a project relating to the ecology of Lake Burullus sponsored by the Smithsonian; Mr. Barry G. Kemp, on his way to Buto to join the British Exploration Society expedition; Dr. Wilfred Knapp, of St. Catherine's College, Oxford; and several members of the Pennsylvania-Yale expedition on their way back from Abydos.

Others visiting the Center in April included Dr. Erica Dodd, ARCE Fellow in 1965-66 and currently Assistant Professor at the American University of Beirut, who delivered two lectures at the American University in Cairo; and Mr. John Finzi, of the Library of Congress. Dr. Francis E. Peters, Associate Professor at New York University, arrived with his wife midway through the month on an ARCE grant.

PUBLICATIONS BY MEMBERS OF THE CENTER

Bell, Lanny

"Return to Dra Abu el-Naza," in Expedition II, no. 3 (Spring 1969), pp. 26-37; illus. (Bulletin of the University Museum of the University of Pennsylvania)

As mentioned in Newsletter No. 63 (October 1967), p. 4, the object of the University Museum's present expedition to Thebes is to recheck the inscriptions and scenes in a number of important tombs with a view to publishing the records of excavations made by the Museum some forty years ago under the direction of Clarence S. Fisher, whose untimely death was among the factors preventing earlier publication. Included in the list of important tombs to be investigated are those of three High Priests of Amun, Bekenkhons (35), Nebwenenef (157), and Roma-Roy (283); two Viceroys of Kush, Setau (289) and Anhotep (300); and two governors of the Southlands, Pennesuttaui (156) and Inhernakht (282). This season, the efforts of the Expedition were chiefly concentrated on Tombs 35, 157, 289 and 300, but active work was done toward the general maintenance of the site, which had suffered considerable deterioration during the decades since the initial excavation. In a most interesting article, Mr. Bell describes the work accomplished to date, and Mr. Geoffrey Pearce, in a following article, "The Conservation of Wall Paintings in Tomb 35 at Dra Abu el-Naza" (p. 38-43), discusses the problems met with in preserving the historical and artistic evidence of the tombs. As the work of the Pennsylvania expedition continues, the site of Dra Abu el-Naza should be in a condition to last for many years to come.

RESIGNATIONS

Members of the Center will learn with regret of the resignations of Mrs. Mary B. Geiger and Mrs. Elizabeth Riefstahl.

Mr. Harold Hurst, Treasurer of the Center, has been appointed by the President to serve as Secretary until November, 1969, when the post will be filled by the vote of the membership at the Annual Meeting. The position of Administrative Assistant to the President, which was also held by Mrs. Geiger, remains unfilled.

Mrs. Riefstahl, Editor of the Newsletter since 1957, will continue her association with the Center as an Honorary Member. The position of Newsletter Editor has not yet been filled.



